

mond and the Gladiator, even of Rich-
elien and Shylock. It may be said that
amlet is the most difficult part in all
range of tragedy, and requires the largest
combination of dramatic genius; and if
this is a test, Booth certainly has no supe-
rior on the stage. Booth does not, how-
ever, confine himself to tragedy; his Don
Casar de Bazan, and Petrucio, in "The
Taming of the Shrew," are exquisite per-
formances, and prove the rare versatility

